

Candy apple



the newsletter of the South Jersey Apple Users Group

Fifty cents

March 1988

*This month's meeting on March 18:
will be a meeting on tax programs*

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Candyapple

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SJAUG
P.O. Box 4273
Cherry Hill, N.J. 08003

OFFICERS OF SJAUG

President	Gus Banks	267-3809
Vice President	Mike Wogan	854-6445
Treasurer	Carol DeCuzzi	428-0621
Secretary	Pete DeCuzzi	428-0621
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Educational SIG	Ann Malatin	654-4646
	Ethel Graham	662-0870
IIGS SIG	Larre Hoke	795-3720
Macintosh SIG	David Taylor	482-5512
Newcomers SIG	Ed Gaugler	424-5547
WordStar SIG	Diana Fischburg	234-0513
Apple Ambassador	Jerry Segal	482-0457
Candy Apple Editor	Terry Wilson	234-2944
Assistant C.A. Editor	Jeanne Lorenzo	234-2944

Please no calls before 9 am or after 9 pm

Should anyone need to contact someone during the main meeting, the phone number for the phone in the community center is 862-9854.

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CANDY APPLE TOOLBOX

The *Candy Apple* is produced on an Apple IIGS in the 12 point Geneva font using *Multiscribe GS*, except for the calendar, which is created via *Draw Plus*. The columnar copy is printed out on an Imagewriter II and manually pasted up on 11" x 14" boards. Except for the covers, everything is reduced 78% before going to press. The front and back cover are reproduced full size.

CLUB NOTES

The February program featured desktop publishing. This is a new field that is of interest to all of us who write material to be read or seen by someone else. Jerry Segal described the Apple and Macintosh systems that he had seen. Having seen the results of the new laser printers, I can understand how you can produce a high quality document with your own equipment.

A part of the meeting was devoted to our annual meeting and election. The election resulted in my being elected club president. Other officers elected were Vice President, Mike Wogan; Treasurer, Carol DeCuzzi; Secretary, Peter DeCuzzi; and SIG Chairman, Bill Carey.

There was no nomination for Program Chairman, so that position remains open. If anyone is interested in helping the club in this position please contact me.

I would like to take this opportunity to thank our departing officers: Jerry Segal, Bob Wilson, and Diana Fischburg, on behalf of the club for the time and effort that they contributed to the club.

As the new president, I would like to discuss what my goals are for the coming year. My first goal is to increase the club membership. This can be achieved through increased publicity about the club, improving the club's relations with the local dealers, and continuing an active effort to retain our current members. To accomplish this goal the club needs the help of a publicist. For someone who is interested in advertising or public relations this is a good opportunity to help your club. Please contact me if you're interested. My second goal is to improve the benefits received by the membership. In accomplishing this goal I need input from you, the club member, to find out what you want. I have some ideas for improvements and I will be presenting these to the executive board over the next few months. I would like to thank the club members for electing me and giving me the opportunity to serve them.

CLARIS Corporation is now providing support for *AppleWorks*. They have a technical support line, (415) 962-0371. For non-technical questions, (415) 962-8946. The version CLARIS is advertising is still 2.0, with a new colored box. They are talking about a new version. It may be worth the time to call or write them (440 Clyde Ave., Mountain View, CA 94043) to register as an *AppleWorks* owner. It seems that Apple wasn't too good at keeping all the registration forms. You do not have to be a registered owner to call with a question.

If you are involved/interested in desktop publishing and want a chance to win a IIGS or other prizes, look on page 49 of the April inCider. A good contest.

This month's meeting will be a talk on some of the tax programs available for Apple computers. The *Tax Advantage* program will be featured. Ethel Graham will show the tax templates she made to go with *AppleWorks*.

See you at the meeting.

-Gus Banks

March 1988



LETTER FROM THE EDITOR

Dear Readers,

This month we've swelled to twelve pages, thanks to a greater than usual number of good sized articles.

Of course, now the slate is clean, and I need articles

for April's issue. Please use my address (see first paragraph on page 2) rather than the club's box number for *Candy Apple* correspondence, to ensure your material gets in the very next newsletter. Remember, the *Candy Apple* is your forum.

-Terry Wilson

IN TONGUES

TRAVELLING BY CAMELOT

A few columns back, I found myself faced with the task of correctly interpreting the sayings that have appeared on buttons at the various computer shows lately. Sayings such as 'Tape librarians will mount anything'. In one of my most brilliant and penetrating articles, I revealed the arcane and mystical meanings behind those sayings.

Now I am faced with a similar effort. A certain Richard Lederer of St. Paul's School has published an article purporting to show that the average student knows little or nothing about history, geography, English, or any other subject taught in the schools. To prove his point, he has composed a brief history of the world, using facts culled from student tests and compositions, facts which he calls bloopers.

I intend to show in this paper that in reality, it is the teachers who are at fault. They are simply incapable of perceiving the higher level of wisdom exhibited by their students.

To start my prosecution, let me quote directly the first paragraph of his article.

"The inhabitants of ancient Egypt were called mummies. They lived in the Sarah Desert and traveled by Camelot. The climate of the Sarah is such that the inhabitants have to live elsewhere, so certain areas of the desert are cultivated by irritation. The Egyptians built the Pyramids in the shape of a huge triangular cube. The Pyramids are a range of mountains between France and Spain."

Far from exhibiting students' ignorance, this paragraph reveals that the authors possess expertise even outside of the subject under study. In the very first sentence, for instance, a knowledge of body chemistry in dry climates is on exhibit. If the inhabitants of Egypt of four thousand years ago weren't mummies then, they certainly are now.

I have no doubt that Mr. Lederer considers 'Sarah' to be a misspelling of 'Sahara', but such is not the case at all. The student is showing his biblical scholarship, and indicating that according to his research, Abraham, Sarah, and their tribe wandered as far west as modern day Libya. As for whether or not they passed Camelot in their travels, who knows? Even modern historians

disagree on the location of King Arthur's palace, although I must admit that very few of them place it in North Africa.

I have lived in Arizona and can appreciate the need of the inhabitants of the Sahara to live elsewhere without modern air conditioning, I too would have lived elsewhere.

And anyone who has watched irrigationists at work, opening and closing valves as fast as possible, starting and stopping siphons at the correct moment, etc., would agree that it is indeed an irritation.

As far as the shape of the pyramids is concerned, I will only say that the students knew more geometry than did the teacher. In many multi-dimensional geometries, a cube can assume a triangular aspect when viewed from a certain perspective.

Now, in locating the Pyramids between France and Spain, the student is NOT confusing them with the Pyrenees. He is instead referring to certain current, although not widely held, theories that the Pyramids are an outgrowth of the Megalithic culture that flourished in Western Europe a thousand years before the pyramids were constructed. The truth or falsity of this assumption need not concern us, only the fact that the student knew about it and was attempting to impart his knowledge to his instructor.

Space does not permit a line by line refutation of the entire article, so we must skip forward. Ponder the next quotation, and consider if you will, the vast amount of research it represents, into the personal life of its subject.

"John Milton wrote 'Paradise Lost'. Then his wife died and he wrote 'Paradise Regained'."

A few more gems with appropriate comments.

"Martin Luther was nailed to the church door for selling Papal indulgences. He died a horrible death, being excommunicated by a bull."

Obviously, the author was a wishful-thinking papist.

"Nero was a cruel tyrant who tortured his citizens by playing a fiddle at them."

Have you ever heard Nero play?

"Abraham Lincoln's mother died in infancy. He was born in a log cabin he built with his own hands."

We have not the space to explore these statements to the depth they require. Let us just say that our first

(Continued on page 6)

CALENDAR

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
MARCH		1	2	3	4 Mac SIG 	5 Candy Apple. deadline 
6	7	8	9	10	11 Exec Board Meeting 	12
13	14 GR.A.P.E. mtg. Delaware	15	16	17	18 Main Meeting 	19 PACS mtg., La Salle Coll.
20	21	22	23 Hgs SIG 	24 Newcomer SIG	25 ?	26
27	28	29	30	31		

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
APRIL					1 Mac SIG 	2 Candy Apple. deadline 
3 Easter	4	5	6	7	8 Exec Board Meeting 	9
10	11	12	13	14	15 Main Meeting 	16 PACS mtg., La Salle Coll.
17	18	19 GR.A.P.E. mtg. Delaware	20 Hgs SIG 	21 Newcomer SIG	22 ?	23
24	25	26	27	28	29	30

Meetings begin at 7:30 pm, unless otherwise announced. For SIG meeting locations and other information, call the appropriate numbers listed in the Officers' Box on page 2.

NEWCOMER'S SIG

If you are new to computing and need to familiarize yourself with the basics, this is the place to go. The group answers questions and tries to iron out problems, in addition to whatever agenda Ed Gaugler plans. Call him at 424-5547 for directions to the meeting.

IIGS SIG

We will be looking at the two drawing programs reviewed in the Candy Apple this month (*Draw Plus* and *TopDraw*).

If you're a GS user, please show up at the GS SIG. We help each other solve problems and we exchange experiences we have with various software/hardware products. Call Larre Hoke for directions to the meeting (795-3720).

WORDSTAR SIG

This SIG meets to explore the intricacies of WordStar, CP/M version. Release 4.0 came out last year, and the group is focusing on its new features. Call Diana Fischburg (234-0513) for meeting time and place.

MAC SIG

The Macintosh SIG meets the first Friday of each month. Right now they are looking for a new meeting place to accomodate the growing numbers of people attending. Contact Dave Taylor (482-5512) for updated information and meeting location.

EXECUTIVE BOARD MEETING

The SJAUG board meets the Friday before the Main Meeting at Jerry Segal's office in Cherry Hill at 7:30. Anyone is welcome to come. Jerry's phone number is listed in the Officers Box on page 2 if you need directions to his place.

OTHER AREA USER GROUPS

The *Candy Apple* includes other Apple related clubs in the calendar, like GR.A.P.E. and PACS. If anyone knows of any workshops or exhibitions other members may be interested in, please contact the editor so we may also include it in the calendar.

GR.A.P.E. stands for Greater Apple Program Exchange and meets monthly in the Community Room by Penney's in the Christiana Mall in Wilmington, Del. The main meeting starts at 7:30, preceded by a beginners' session at 6:45. A few of their members are also members in our group, and occasionally we exchange materials for our newsletters.

PACS stands for Philadelphia Area Computer Society, a conglomeration of about 60 SIGs covering just about any kind of computer or application you can think of. They hold a five-hour-long marathon of programs, classes, demos, etc. once a month (3rd Saturday) at La Salle College, 20th and Olney, starting at 9 am. Again, some of our people also are active over there. For further information, call (215) 951-1255.

COLLECTED UTILITIES

PROSEL (PROgram SElector) \$40

Those of us who have been doing this sort of thing for a while have a collection of old DOS 3.3 utilities, mostly of the IAC variety. One disk would have my favorite text file reader, another the best disk zap, etc. Now that we're converted to ProDOS one disk can handle virtually everything that one would do with files, and that disk is *PROSEL*. This disk has utilities from straightforward Copy Disk and Files to some rather arcane programs like SCAVENGE, which removes all empty disk drives from the ProDOS queue.

PROSEL is a program selector, and can be installed on disks, or you can boot the *PROSEL* disk when you begin a working session. When you quit one application it will display the volume names that are in each drive and you select from there. Then it displays the system files from which you choose. You may use the mouse, but it's not required.

The beauty of *PROSEL*, however, is its utilities, all 33 of them. My favorite utility on *PROSEL* is

BLOCK.WARDEN, a block editor. It reads block 2 first, so that you can read the main directory. In addition to the usual Read, Write, Dump commands, there is a Follow mode which follows the pathname to find a file. The L command disassembles the buffer contents, followed by the ASCII equivalents.

CAT.DOCTOR is similar to the SYS.UTILIES but with some refinements. Exhume Files, Sort Directory, Show Volume Names, Copy Files, etc. are effective. (T)ype files is a quick way to read any file: text, basic, whatever. This is a real timesaver when you can't remember which files you want, and you don't want to boot several disks.

MISTER.FIXIT will fix a damaged directory. It will correct file and directory block counts, fix header pointers and directory links that are backwards, etc.

BACKUP, RESTORE AND RECOVER are utilities for providing backups for hard disks. BACKUP puts your files onto floppies and RESTORE puts the hard disk volume back in its original condition. BACKUP can also be used

(Continued on page 6)

THE LAUNCHER

UNPUZZLING THE PALETTE

Greetings from the quagmire state. That term unnerved me until I found out that it just means the memory location that tells you whether memory shadowing is on. (\$E1/C035).

Palettes were a puzzle too, until I dug into memory and figured it out. Of course I had to dig into the manuals first.

The colors in *Paintworks Plus* have become the standard palette in GS super hi-res graphics. You can have 16 different palettes in a program, and they are found at \$E1/9E00. Palette 0 begins at \$9E00; palette 1 starts at \$9E20, 32 bytes later, 2 bytes per color. You can make a palette with any colors you choose; 16 values of blue, for example. Study the following chart:

	HEX	DEC
0 BLACK	\$000	000
1 DARK GRAY	777	1911
2 BROWN	841	2113
3 PURPLE	72C	1836
4 BLUE	00F	15
5 DARK GREEN	080	128
6 ORANGE	F70	3952
7 RED	D00	3328
8 FLESH	FA9	9009
9 YELLOW	FF0	4080
10 GREEN	0F0	240
11 LIGHT BLUE	4DF	1247
12 LILAC	DAF	3503
13 PERIWINKLE	78F	1935
14 LIGHT GRAY	CCC	3276
15 WHITE	FFF	4095

Black is \$000, white is \$FFF (does \$4095 ring a bell?), dark gray is \$777, light gray \$CCC. O.K. so far but what's all that in between? Actually there are 16 bits in a color.

Bits 0-3 control the intensity of blue

4-7	green
8-11	red
12-15	always zero

Now study this chart:

Palette entry format: RED GREEN BLUE

15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	0	HEX
(always 0)																
0				D				0				0				RED 3328
0				F				F				0				YELLOW 4080
0				0				0				F				BLUE 15
0				F				7				0				ORANGE 3952
0				D				A				F				LILAC 3503

Thus, you see that red has elements of red and no green or blue, yellow has equal amounts of red and green (no blue) orange turns up the intensity of green, and so on. Now you can see that by changing the numbers 0-15 we get 4096 colors, hence the bars on the paint programs.

If you write your program in BASIC, which lives in bank \$00, you must shift the stuff into bank \$01 so that it can be shadowed in bank \$E1, where super hi-res lives. If you don't get lost in the quagmire state, you're ready for scan control bytes. Next time.

-Ethel Graham

(PROSEL Continued from page 5)

to automatically backup a RAM volume to a file.

If you have a MultiRAM or Ramworks card, you may be interested in RAM.DRIVE, a /RAM volume driver. Should you own a Sider hard disk, you may be interested in PARK.HEADS, a program that allows you to park the heads and reboot without going to the DOS 3.3 partition.

Those die-hards with a II+ can use parts of PROSEL if they have a Videx Videoterm 80 column card. If you want to keep some 3.3 programs on an Unidisk, you can use UNI.HEADER and UNI.FORMAT. These will put DOS 3.3 on 1/4 of a disk and ProDOS on the remainder.

The documentation for all of this comes on the back of the disk and must be printed out, all 56 pages of it. The directions are clear and straightforward. Users who enjoy using graphics programs, games and who would prefer not to get intimately involved with their systems may find it daunting, but technical types endorse it with enthusiasm.

-Ethel Graham

(IN TONGUES Continued from page 3)

task, if we had the time, would be to try to decide which event was the most notable: Mrs. Lincoln giving birth twenty years after she was dead, or Abraham emerging temporarily from the womb to build that cabin into which he was born.

"Socrates was a famous Greek teacher who went around giving people advice. They killed him."

Gooooood for them.

"One of Jacob's sons, Joseph, gave refuse to the Israelites."

You interpret that one.

And so it goes. I shall close with two more quotations whose content is so portentuous that I do not feel competent to do them justice.

"A myth is a female moth."

"Unleavened bread is bread made without any ingredients"

-WM Carey

March 1988

INSIDE THE MAGAZINES

All the magazines have departments for Q & A, tips, new products, and quick reviews (press releases, really—usually not too objective). I've listed as 'Departments' only those departments that are not commonly found in all the magazines.

March 1988

A+ Features: Clones of: the Apple computer, the Imagewriter, printer and modem interface cards, and disk drives; Interactive video series, part II; "How I Use the Apple II to Teach" winners, Telecommunications for the classroom. **Reviews:** *Timeout* series, *Tutor-Tech*, *ComputerEyes Color*, *Fantavision GS*, *Print Shop GS*, *Infocomics*. **Departments:** Speaking of Graphics, which includes Gallery, a selection of reader-submitted graphics screens.

inCider Features: GEOS software for Apple II; Tax packages compared; CD-ROM technology; AppleWorks in Action: Q & A, bibliography using the database; On-Line Treasures. **Rated Reviews:** *Print Shop GS*, *GraphicWriter 2.0*, *Pascal Prowess*, *First Letters and Words*. **Program Listing:** Tax-Info Organizer (also on Cauzin strip).

nibble Features: Home energy saving; Assembly language: read and write disk files; *AppleWorks* and color printing; Binary II telecommunications protocol; Interview with Baudville founder. **Reviews:** Three flight simulators; Five IIGS word processors. **Departments:** ProDOS Inside and Out; One- and Two-liners.

MacUser Features: Accelerator boards for the Plus and SE, System Update 5.0, HyperCard stacks. **Rated**

Reviews: *Word 3.01*, *Video Works II*, *Trust and Betrayal*, *QUED/M*, *Stepping Out*, *Personal Writer*, *HyperBusiness*; *Focal Point* and *Business Class*. **Departments:** MiniFinder: a running list, with ratings and brief descriptions, of just about all Mac products.

Macworld Features: Apple LaserWriters; RAM upgrades for the Mac II; 2400 baud Modems; Mac/VAX connections; Cross Tabs in Excel; Keyboard navigating; Mac Online; TOPPS. **Reviews:** *Scoop*, *DBase Power*, *Reflex Plus*, *Desk Paint (D.A.)*, *Scrabble*, *Macinifer*, *Rendezvous*, *Personal Laser Printer*, *Stuffit*, *MacinTax*.

April 1988

A+ Features: Teaching history with Apple II; Claris and *Appleworks*; *Appleworks* enhancements, part 1 (of 3); Using *Wordperfect*; *Appleworks* Online; Educational Databases. **Reviews:** *Diversi-Key*, *816/Paint*, *Pirates!*, *Hardball II*, *The Lurking Horror*, *High Seas*. **Departments:** Speaking of Graphics, which includes Gallery.

inCider Features: Creativity programs for Apple II; Small business applications; *Appleworks*: Database membership roster, directory; *Puzzlemaker* software, GS games. **Rated reviews:** *Publish It!*, *PrintMaster Plus*, *Print Magic*, *Typing Tutor IV*, *Type!*, *ImageWriter LQ*. **Program Listing:** Screen dump (also on Cauzin strip).

MacUser Features: The TeX language: *TeXtures* and *MacTeX*; Halftones on the LaserWriter; Report from Macworld Expo. **Rated reviews:** *Double Helix II*, *4th Dimension*, *Design*, *Personal LaserPrinter*, *SoundWave*, *Crystal Quest*, *MSFL: ProLeague Football*, *Read-it!* (OCR software). **Departments:** Flashcards, Hypercard stacks; MiniFinder: a running list, with ratings and brief descriptions, of just about all Mac products.

WHAT'D SHE SAY?

When a scribe wrings her gray matter for exactly the felicitous utterance, a thesaurus will presumptively ameliorate her posture. These writer's helpmates are becoming standard issue with the more propitious word processing programs, *Multiscribe 3.0* included. After highlighting a word, you elect "synonyms" from the Edit menu, and up vaults a dialog box giving you a definition and a roster of synonyms. Pick one for spontaneous replacement, or select 'next definition' for another meaning of the same word, and a regenerated list.

Problem is, synonyms can have subtle divergences, and context will foreordain which one is befitting. To envisage what I mean, just read instruction sheets that come with foreign made goods, written by someone with less-than-fluent command of the English language. So use the thesaurus circumspectly, and remember, eschew obfuscation.

Or use it like I do, as a fountain of entertainment.

-Terry Wilson

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This ad was composed on our Macintosh Desktop Publishing System

NOT QUITE A DRAW

TopDraw by Styleware, and *DrawPlus* by Activision, are just about your only choices of drawing software for the IIGS right now. I've had a chance to go over both of them with a fine tooth comb, and initially had a tough time deciding which one I liked better. Each of them has nice features the other one lacks; it really depends on what you need most. When it came time to print, however, there was no contest. We can only hope an upgraded version will reform the offender.

Before we get into details, let me answer a common question. Just how does a drawing program differ from a painting program? At first glance they seem similar, but they actually are quite different. **Paint programs** generate bit-mapped graphics. These are plotted pictures which, once created using drawing-like tools, become basically inflexible. Even text becomes a mere bit-map -- there is no text editing once you click the mouse button. You may "lasso" sections and move them around, but it is nearly impossible to lasso something that is surrounded by a busy background; if you put an image on top of something else, the "something else" is gone forever. However, unlike drawing programs, you are free to go into Fat Bits and change things pixel by pixel, blending colors as you go. Just like real painting.

Drawing programs generate object-oriented graphics, which are mathematically defined, not plotted as unrelated pixels on a screen. Therefore, each object-oriented graphic remains an individual component which can be manipulated in a variety of ways: selected by a simple click, then slid behind something else; picked cleanly out of a morass of other graphic objects; reshaped; recolored; lined up; just to name a few functions.

JANSSEN'S



KWIK-KOPY #436
2442 ROUTE 38 - PLAZA 38
CHERRY HILL, NJ 08002
(609) 482-2940

Drawing programs are best used for technical and graphic art, where painting programs are best used for fine art. They really cannot substitute for one another.

COMMON GROUND

Both of the programs reviewed here feature typical drawing functions. They let you make multiple page drawings, reduce or enlarge the screen view, edit points of a polygon (reshape), draw a freehand shape, specify corner radius, move an image to the top or bottom of a pile, align two or more selected objects along their sides or centers or center points, group two or more objects as one object so they can be treated as a unit, edit patterns, edit colors, rotate or flip objects, "glue" objects to the drawing surface so they safely stay put, add arrowheads to lines, and make arcs and pie pieces. In addition to the rulers which aid the artist in drawing accurately, the dimensions of the line or object can be displayed as they are being drawn. A grid can be activated to force alignment and uniformity. The page set up and printing dialog boxes are the same for both programs. Both programs let you create a drawing 12 pages wide by eight pages high. When printed out as 8" x 10" images, trimmed and taped together, the maximum size reaches 96" x 80".

TOPDRAW'S HIGHLIGHTS

The similarity ends here. *TopDraw* actually has more drawing functions. Polygons can be smoothed, which is the equivalent of using a French curve. This smoothing function is a big feature. The freehand shape can be reshaped and smoothed, like the polygon. Besides being able to move an object to the top or bottom, you can shuffle an object up or down one level at a time, to more easily place it somewhere in the middle of a pile. *TopDraw's* rulers can be broken down to 1/32" or 1/10 cm, and other fractions including 1/12" for architects, 1/10" for draftsmen, and 1/6" to measure in picas. *TopDraw* shows degrees of an arc as it is being edited. If you like to make pie charts, *TopDraw* is a little more accommodating than *DrawPlus*. Nearly all of the pull down menu commands have keyboard equivalents, a great convenience. You can move or even remove the palette and tool boxes to maximize your drawing area.

TopDraw comes with some interesting patterns in the pattern palette. From a repeat pattern of the rainbow striped apple, to a gray-scale wire mesh, to a repeat of the yellow happy face, to waffles, there's enough to spark anyone's imagination. If you're really into patterns, you can create patterns in place of almost all of the solid colors (you still have 16 colors; they're just found within the patterns instead).

You may import bit-mapped paintings into *TopDraw*, but they are brought in as entire screens and only manipulable by shrinking and stretching. This feature is very useful in creating a background for graphs, charts, or posters. You cannot delete portions or extract

portions of a bit-map in *TopDraw*, so any editing has to be done ahead of time in the painting program. Cropping the bit-map in a draw program, though *technically* not possible, *can* be achieved by overlaying white shapes.

However, *TopDraw* lacks a few things. The text comprising the menu selections is crude, necessitated by the 320 mode resolution. The dimmed commands are absolutely illegible. This is annoying in the "Save" dialog box; you can't read the dimmed listings. It also makes learning the location of menu commands difficult. (*DrawPlus* uses the clunky font used in *Paintworks*, but their menu bar is less extensive so they have room for a larger font.) Text in *TopDraw* cannot be rotated. This is a serious shortcoming when drawing graphs: you need this feature to label the vertical axis. I can think of several other cases where sideways lettering is useful in technical drawing. Another minus is *TopDraw's* inability to have more than one document open at a time. Cutting and pasting between documents is a nuisance without this feature.

DRAWPLUS' TRAITS

DrawPlus' advantages include not only the ones suggested in the preceding paragraph (rotatable text and multiple open documents), but a real plum in the form of an "Icon Chooser". This is a dialog box that lets you create full color bit-mapped graphics up to 32 x 32 pixels in size, saved and viewable in a scrollable scrapbook. The "icons" you create are quickly accessed from a pull down menu and selected -- no separate file to find and Copy and Paste from. Special symbols, logos, miniature artwork, all are easily created directly from *DrawPlus*, and editable at any time. For images larger than 32 x 32, you can create two or more, butt them up to match, and Group as one graphic. A little bit of trouble, yes, but a darned good way to combine the detailing of bit-mapping with the flexibility of drawing. (*DrawPlus* does not allow you to bring in bit-maps from the outside like *TopDraw* does.)

Another nice feature in *DrawPlus* is a step and repeat function, used to uniformly space duplicated objects: choose Duplicate, place the copy where you want it relative to the original, and the subsequent Duplicates will be placed relative to the preceding copy. Got that?

DrawPlus' downside is reflected in the above comments about *TopDraw's* upside. Rulers in *DrawPlus* only get as accurate as 1/4", and thus don't provide for pica or decimal divisions. There is no provision for measuring angles when drawing arcs; for pie charts, you'll have to guess at the percentages of the pie pieces. The Smooth Polygon feature would be awful nice too, especially in drawing graphs with smooth curves. This task is nearly impossible with *DrawPlus* since you can't edit the freehand curve.

DrawPlus has a few other features that I'll mention.

You may save color palettes in a palette table like that found in *Paintworks*. You may also work in either 320 mode or 640 mode resolution, although I found little advantage to the higher res; in fact, the dithered colors were muddy at best, and the patterns were awkward to edit. High res allows for slightly better text resolution, but since the graphics are the same either way, I feel the colors and patterns suffer far more in the 640 mode than the text does in the 320 mode.

Drawings saved in either program could not be picked up into the other program. Drawings in both programs can be saved in a bit-mapped format for exporting to paint programs, where they remain as bit-maps (manipulable only with painting tools).

THE HARD COPY

Printing in *TopDraw* is a disaster. On four different occasions I tried printing four different drawings. In all four cases I had fugitive elements that either didn't show up at all, or jumped to a new spot on the page. I also had text with chunks missing. Given a choice of full size or 50%, choose 50% - it looks nice. Full size is blocky. The 50% mode gave me fewer of the above mentioned problems, too. Styleware upgraded its initial release of *Multiscribe GS* by a big jump, at no charge to registered owners; let's hope they do the same with *TopDraw* and improve that printing.

DrawPlus, with its two resolutions, offers four kinds of printing: low res or high res, at full size or 50% reduction. All four combinations look pretty good, for a dot matrix printout. I had no surprises either.

The Imagewriter II printout isn't exactly professional looking, but just fine for personal use, school work, or in-house office communication. Both programs can be printed on a LaserWriter, which I imagine would yield something quite nice.

NOT QUITE A DRAW

For me, *DrawPlus* wins hands down not only by virtue of print quality, but also because of the Icon Chooser. The ability to incorporate a repeat of symbols in place of the bars in a bar chart; to have a company logo handy; to include spot art in "storyboard" flowcharts; and in these two programs, the necessity to recreate decent arrowheads - all point to the great value of this single feature. *TopDraw's* ability to import bit-maps for backgrounds might be more attractive for some people, although it is a less versatile feature. Even if Styleware brings *TopDraw's* printing capabilities up to par, I would still give the edge to *DrawPlus*.

-Terry Wilson

IBM USERS PEEK AT THE MAC

Recently the editor and I were invited to the desktop publishing SIG of the South Jersey PC Club, which was hosted by Jim McCormick of Scientific Management Publications, Inc. SMP uses two Mac II's and a LaserWriter to prepare work before heading to the pressroom, and the IBM world wanted a glimpse into the Mac world.

Jim, acting as client, and his son James acting the part of the printer, explained how the computer has changed the composing room and the art department. They started out showing how a typical client would bring in a manuscript with a hand drawn illustration. The artist would then draw the art using *McDraw* on one computer and the typesetter would use the *Xpress* program to do the text portion, finally incorporating both into the same document. Before desktop publishing, the text would have been set by a typist on a typewriter or phototypesetting machine; sent to a proofreader; gone back to the typist for corrections (much proofreading is now done by the computer via a spellchecker). The art was drawn on vellum where the changes would have had to be erased; or if major changes were made, possibly redrawn; and then the whole job would go to a paste up artist to size the art and put together.

With desktop publishing, the art is now revised on disk and reduced right on the screen in a minute instead of running to the camera room to make a "stat" and then pasting the stat on the paper. *Vugraphs* (large transparencies for overhead projectors) can also be made from the screen to the laser printer, by using sheet fed film.

The major emphasis of the presentation was the contrast of old labor intensive ways versus the new "no paste" computer technology available. The "client" made revisions and got a new hard copy in minutes instead of hours. The client decided he wanted the text in two columns instead of one and again with a few manipulations he got to see his work. This also allows the printer to offer the client more choices in the way the job could be formatted which would have been too time consuming in the days of non-magnetic storage, or when work is done on a phototypesetting machine which can do text but not graphics.

James explained why they chose *Xpress* instead of *PageMaker*, "With *PageMaker* you still need a word processing program. With *Xpress* the typist can format while typing." This is the same problem the people using the IBM have when using the *Ventura* program. It seems that IBM people are very interested in seeing the much touted graphic capabilities of the Apples and asked to

see some "fireworks graphics".

The Canon scanner was used to halftone a photograph. That was nice, but then it scanned a page of type, and using *TextScan*, an optical character reader (OCR), translated it into fully editable text. Sometimes clients will bring in a job that has already been typed and only needs a few revisions; before scanner technology the customer would have had to have the whole job either retyped or cut and pasted. We can put our scissors and tape away; with OCR software the computer can be "taught" to read different fonts. I was surprised at how quickly this teaching was done. Run a page through the scanner and *TextScan* tells you what it "thinks" each letter represents. If it mistakes an 'i' for a 'j', just type in 'i' and it will "learn" this. Porportional or not, it seems it can be taught anything.

While the demonstration was done on the Mac II, Jim explained that the choice was the best for *their* particular needs. It is easier to teach the Mac to office workers with no previous computer experience. I know this is true because I ran composition departments using both IBM and Mac computers. The Mac is just more intuitive and therefore much less intimidating to the computer novice. If you have ever had someone format the hard disk when they meant to format a floppy, you know what I mean.

Apple has reached out to the business world, long dominated by IBM and its clones. With a few accessories, the Mac II can run IBM programs; the Mac extended keyboard has the IBM function keys, and the machines can now be networked together. It is about time that these two worlds learn to interact because there are certain advantages to each system. I think it is important to reach out and understand the innovations of the whole computing world and where it is heading.

Desktop publishing is becoming so accessible that I fear that everyone will think they are now *instant publishers* and we will see an increase in poor design and layout. We know from our paint programs that they did not make us *instant artists*. The computer is a powerful tool, but it is only a tool. It will never replace the artist, but will give them another medium to express their talent. And it sure is easier to store and retrieve art on a disk. I guess we can put away the electric erasers too.

-Jeanne Lorenzo

ERRATA

Cy Felheimer's Excel checkbook template in January's issue was missing an important piece of information - the formula in R2C7. It is: =SUM(R1C6:RC[-1]) - SUM(R1C5:RC[-2]). I apologize to Cy for inadvertently omitting it from the illustration.

-Editor

MULTISCRIBE GS TIPSHEET

PRINTING

Be sure to select the **IMAGEWR. BW** in the Choose Printer dialog box. There are two reasons for doing this. First of all, the printing speed is increased dramatically. Secondly, doing so sets the default of the printer options to "Condensed", which prints out the text reduced 50% vertically. Think of "Condensed" as "Squashed". This second point may not seem like a big deal, but if you print frequently, you save a lot of time by not having to address the Page Setup dialog box (which has to be opened with the mouse, another minor inconvenience).

EASY ON THE SCROLL BAR

I have 1.25 MB, enough to keep from choking my memory and causing crashes, but there is one thing that MultiScribe doesn't like so much that it can freeze you up. You are probably aware that clicking in the gray area above or below the white box on the scroll bar scrolls a screen at a time. You can also drag the white box up or down. Avoid clicking below the box when you are already at the end, or dragging the white box to the bottom when there's nothing there. It doesn't lock up every time, or

even very often, but enough to warrant me issuing this warning. Sometimes being impatient and clicking a second time effectively asks for two screen scrolls, and if only one screen is left, well, just be sure you save often.

If you're not sure whether that white space at the end of your document is carriage returns or nothingness, use open-apple-9 to get yourself to the end of the file. (Open-apple-1 scrolls to the beginning, and open-apple-[2 thru 8] scrolls to the relative places in the document.)

-Terry Wilson

NEW MEMBERS

We wish to welcome the following new members to the South Jersey Apple Users Group:

Joseph Burnetti	Jack Dougherty Family
Robert Klund	James McCormick
Lillian Morson	Dan Sigmond
Tim Sonder	

If you have a friend who uses the Apple computer, or is interested in doing so, bring them along to the main meeting and encourage them to join the club.

CLASSIFIED ADS

Free classified advertising is a benefit of club membership. Please contact the editor by phone (234-2944) or at the meetings; or mail ad copy to Terry Wilson, 318 Timberline Dr., Mt. Holly, NJ 08060.

FOR SALE

APPLE II

The original Apple, a collector's item! Includes Applesoft and Integer basic in ROM, 16K language card, one drive and controller, monochrome monitor and 80 col. card, lower case adapter, and some software. Best offer. Contact Michael, (609) 678-3598. (388)

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Four disks, ver. 5.0, complete with Multifinder and manuals. NEW, UNOPENED. \$25. Call Cy, 858-4442. (388)

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Starfighter joystick for Apple IIc, e, and +. Fairly new. \$10.00. Call Dan Sigmond, (609) 227-3668. (388)

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MACINTOSH BOOKS

Mac Multiplan, (Lenfest & Wood); Manage Your Office With Macintosh, (Good); Macintosh Multiplan, (Lassalle & Ramsey); The Printed Word, (Kater); The Apple Macintosh Book, 2nd Edition, (Cary Lu); Jazz on the Macintosh, (Casy & McCarthy); \$9.00 each. Microsoft File, (Microsoft), \$5.00. Call Cy, (609)858-4442. (127)

EXPANSION CARD

Apple IIGS Memory Expansion card with 256K, expandable to 1 megabyte. Hardly used. \$90. Call Jeanne Lorenzo (609) 234-2944. (288)

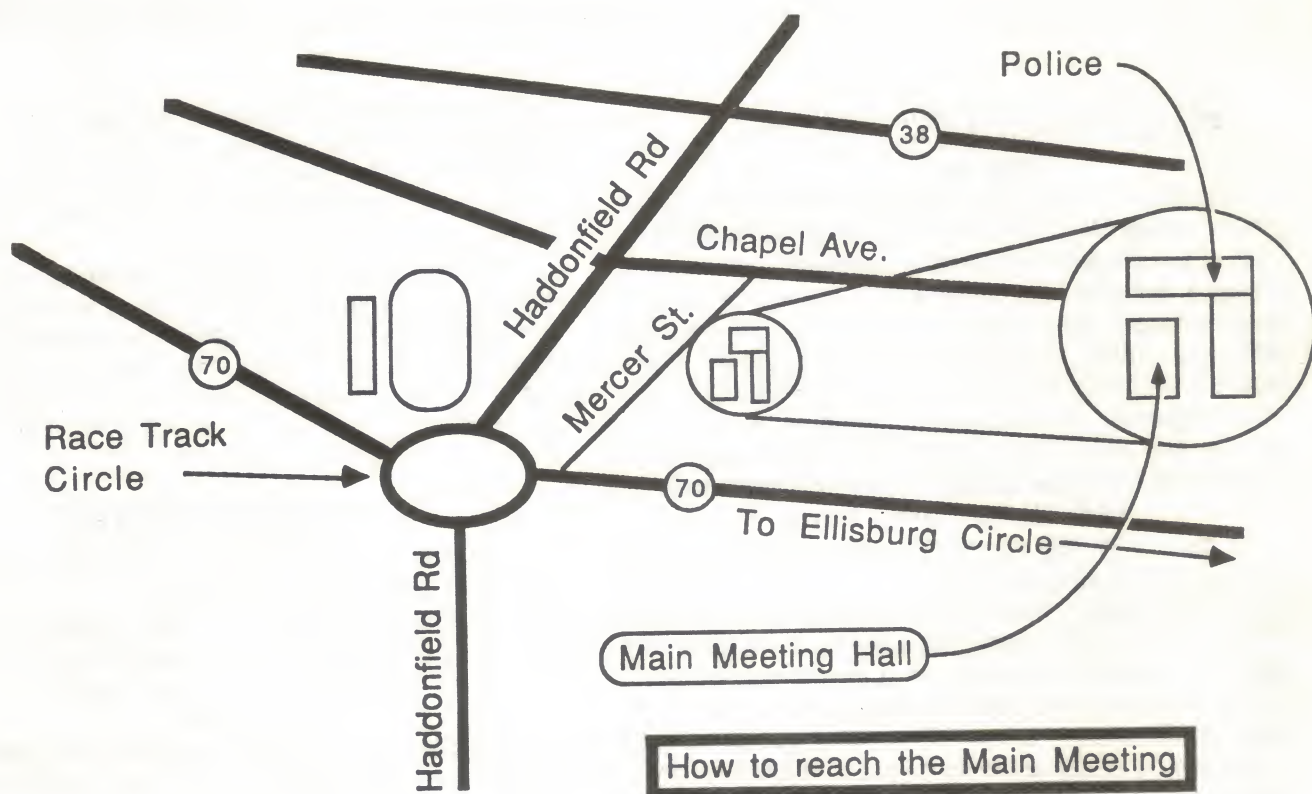
INFO EXCHANGE

I would like to be contacted by anyone who has experience with or is using Macintosh programs for genealogy and/or a thesaurus. Call James Byrd, (609)267-5520. (288)

HELP WANTED

CONSULTANT

To train office staff in Microsoft Word for the Macintosh. Hourly basis. Call Stan Friedman, (609) 234-6111. (288)



Candy Apple
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Cherry Hill, NJ 08003

DATED MATERIAL